







FRANCIS GROSE ESQ. F.A.S.



R U L E S
FOR DRAWING
CARICATURAS:
W I T H
AN ESSAY ON
COMIC PAINTING.

By FRANCIS GROSE, Esq. F. A. S.

Illustrated with Twenty-one Copper Plates, Seven-
teen of which etched by himself.

The SECOND EDITION.

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PLATE IV.

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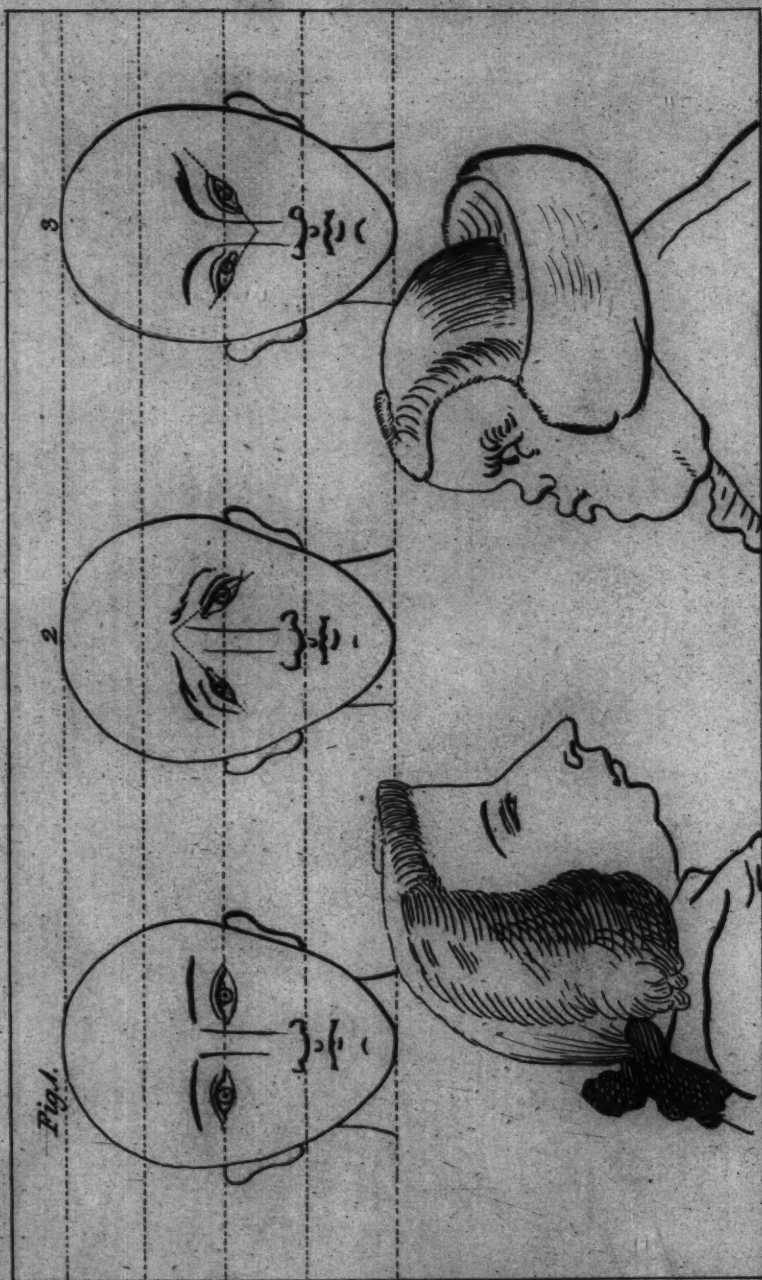
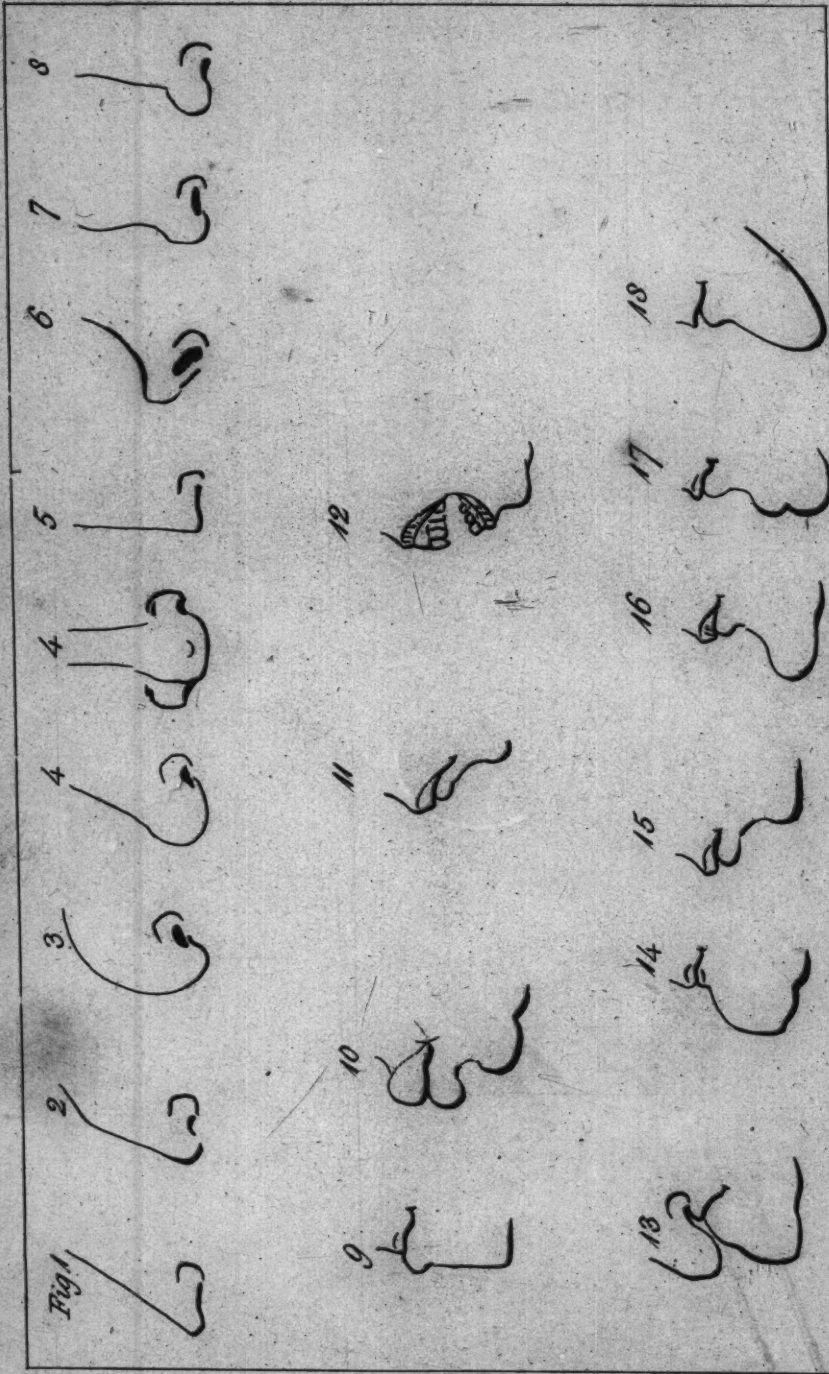


Fig. 20th Feb. 1788 by S. Hooper.

Rules for drawing Caricatures Pl. III.





Pub. No. 1788 by S. Hooper.

Rules for drawing Caricatures PII.



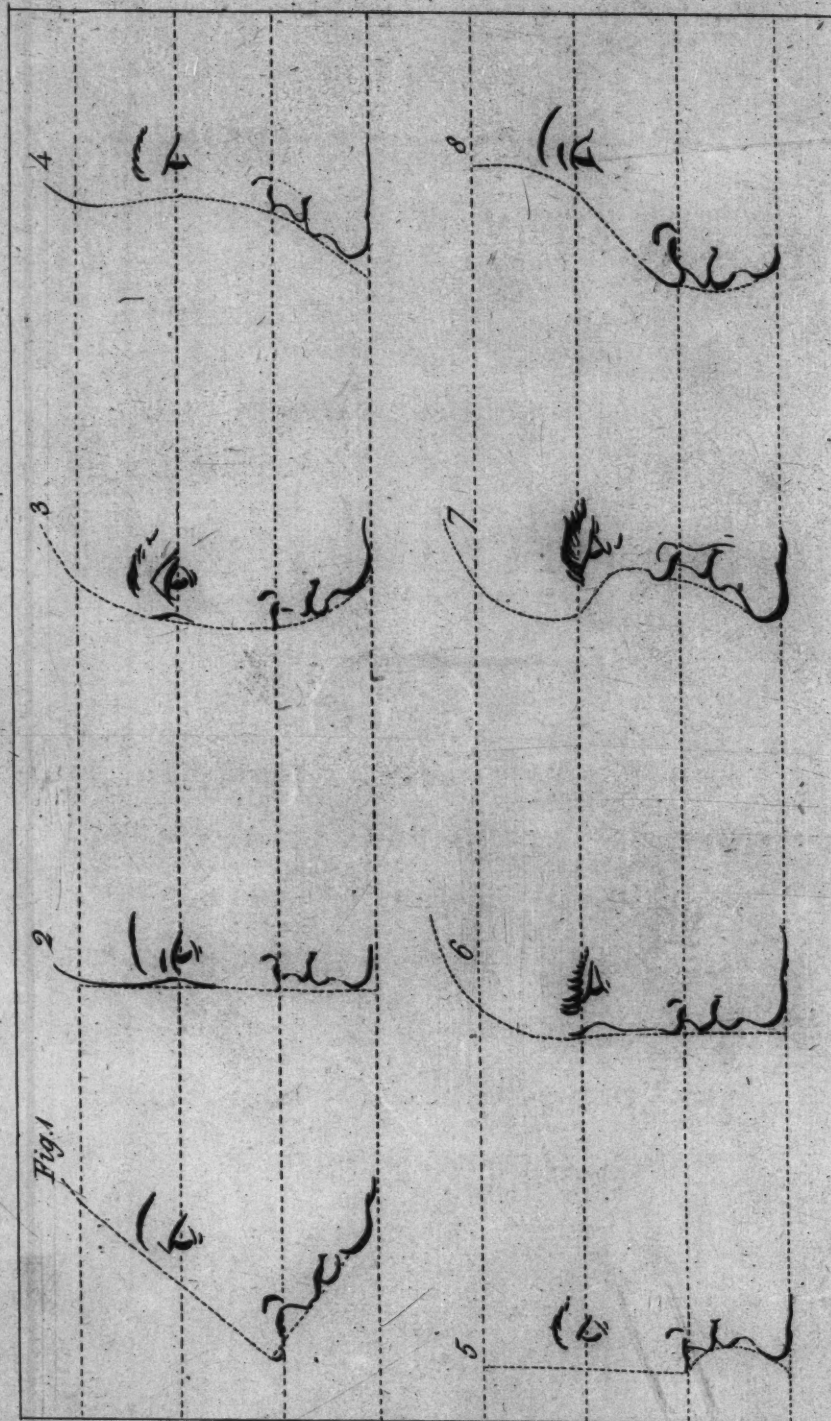


Fig. 1

R U L E S

FOR DRAWING

CARICATURAS.

THE art of drawing Caricaturas is generally considered as a dangerous acquisition, tending rather to make the possessor feared than esteemed; but it is certainly an unfair mode of reasoning, to urge the abuse to which any art is liable, as an argument against the art itself.

IN order to do justice to the art in question, it should be considered, that it is one of the elements of satirical painting, which, like poetry of the same denomination, may be most efficaciously employed in the cause of virtue and decorum, by holding up to public notice many offenders against both, who are not amenable to any other tribunal; and who, though they contemptuously defy all serious reproof, tremble at the thoughts of seeing their vices or follies attacked by the keen shafts of ridicule.

To obtain this art, the student should begin to draw the human head, from one of those drawing-books where the forms and proportions, constituting beauty, according to the European

idea*, are laid down. These he should make himself master of, and endeavour

* The features of the human face, and the form and proportions of the body and limbs are in particular countries subject to certain peculiarities; an agreement with, or material deviation from which, constitutes the local idea of beauty or deformity. I say local, because it does not appear that there are any fixed or positive ideas of either; if there were, they must necessarily be the same everywhere, which is by no means the fact; for they differ so greatly in different places, that what is esteemed a perfection in one country, is in another pronounced a deformity.

In China and Morocco, excessive corpulency is esteemed a beauty; and among the vallies of the Alps, the natives return thanks to God for his partiality to them in decorating their necks with the comely goiter or craw, here lately shewn as an object of the most shocking deformity.

Great eyes and small ones, white and black teeth, have each the sanction of national admiration. Broad and flat noses are admired in part of Africa; and the Tartars are so peculiarly fond of small ones, that it is recorded as a circum-

to remember, and then proceed to draw from casts in plaister of Paris, and, if convenient, from nature. As soon as he has acquired a facility in drawing a

stance of the great beauty of a woman in the seraglio of Tamerlane, that she was entirely without a nose; having no mark of that feature, except two small apertures thro' which she drew her breath.

The sculptors of ancient Greece seem to have diligently observed the forms and proportions constituting the European ideas of beauty; and upon them to have formed their statues. These measures are to be met with in many drawing books; a slight deviation from them, by the predominancy of any feature, constitutes what is called *Character*, and serves to discriminate the owner thereof, and to fix the idea of identity. This deviation, or peculiarity, aggravated, forms *Caricatura*.

On a slight investigation it would seem almost impossible, considering the small number of features composing the human face, and their general similitude, to furnish a sufficient number of characterising distinctions to discri-

head, he may amuse himself in altering the distances of the different lines, marking the places of the features, whereby he will produce a variety of odd faces

minate one man from another ; but when it is seen what an amazing alteration is produced by enlarging one feature, diminishing another, encreasing or lessening their distance, or by any ways varying their proportion, the power of combination will appear infinite. Caricaturists should be careful not to overcharge the peculiarities of their subjects, as they would thereby become hideous instead of ridiculous, and instead of laughter excite horror. It is therefore always best to keep within the bounds of probability. Ugliness, according to our local idea, may be divided into genteel and vulgar. The difference between these kinds of ugliness seems to be, that the former is positive or redundant, the latter wanting or negative. Convex faces, prominent features, and large aquiline noses, though differing much from beauty, still give an air of dignity to their owners ; whereas concave faces, flat, snub, or broken noses, always stamp a meanness and vulgarity. The one

that will both please and surprize him ; and will besides enable him, when he sees a remarkable face in nature, to find wherein its peculiarity consists.

IN profiles, conceive a line touching the extremities of the forehead, nose, and chin ; and in closing the whole face, as in fig. 1, 2, 3, 4, &c. plate I. observe whether this line is angular, con-

seems to have passed through the limits of beauty, the other never to have arrived at them : the straight or right-lined face, which was nearly the Grecian character of beauty, being a medium between the negative of vulgar, and the redundancy of genteel ugliness. Perhaps this idea may arise from our early impressions received from the portraits of the famous men of antiquity, most of whom, except Socrates, are depicted with prominent features, or aquiline noses. The portraits of the twelve Cæsars have caused the aquiline nose to be styled Roman.

cave, convex, right lined, or mixed, compounded of any two of them. This line being the general contour, is to be considered as constituting the genus, and the accidental variety in the features as forming the species of the human head.

The different genera of contours may be divided into the angular, as fig. 1; the right lined, fig. 2; the convex, fig. 3; the concave, fig. 4; the recto-convexo, fig. 5; the convexo-recto, as fig. 6; the convexo-concavo, fig. 7; and the concavo-convexo, fig. 8. It is to be noted, that to prevent confusion in all mixed contours, the figure first named should be placed uppermost.

Thus, in the convex-concavo, fig. 7, the upper part of the head is convex, and the lower concave.

The nose may be divided into the angular; the aquiline or Roman; the parrot's beak; the straight or Grecian; the bulbous or bottled; the turned up or snub; and the mixed or broken. These are expressed in plate II. under the numbers 1, 2, 3, 4, 5, 6, 7, 8. Of these species there are great and small, and also several varieties of the mixed or broken.

Mouths may be arranged under four different genera or kinds. Of each of these there are several species. The under-hung, fig. 9; the pouting or blub-

ber, fig. 10; the shark's mouth, fig. 11; and the bone box, fig. 12.

Of chins, the most remarkable are the nut-cracker, fig. 13; the convex advancing, fig. 14; the convex retiring, fig. 15; the concave advancing, fig. 16; the double, fig. 17; and the cucumber, fig. 18.

Eyes admit of many distinctions. The first are those of position with respect to right lines drawn through their pupils and corners; some lines so drawn and prolonged, till they meet, form an angle in the forehead, and in others concur in the middle of the nose. According to Le Brun, most animals of the brute creation have their

eyes placed in the manner last described.

Fig. 1, plate III. shews a face with the eyes placed in the ordinary manner; so that a right line, drawn through the two pupils, and corners of the eyes, will intersect the line of the nose, at right angles.

Fig. 2, shews the position whereby a right line passing through the corners and pupils of the eyes, forms an angle in the forehead. Fig. 3, lines being drawn, as before mentioned, the point of the angle is formed near the middle of the nose.

Another distinction in eyes, is that of their distance from each other, the common proportion being the length of an eye.

Eyes themselves differ exceedingly in shape as well as magnitude; and also in the form of their lids; some being globular and projecting, vulgarly called *goggles*; others small and hollow, seeming only like narrow slits. The Chinese and Tartars are commonly represented with this kind of eyes.

Eye-brows differ in size, distance, directions, and shape; some being arched and raised high on the forehead, others low and over-hanging the eye, like a pent-house.

The mouth and eye-brows are the features that chiefly express the passions; thus, an open mouth, with elevated eye-brows, marks astonishment and terror. The protruded under-lip, and contracted

eye-brows, express anger ; the corners of the mouth drawn up, laughter ; and drawn down, grief and weeping.

Peculiarities of the eyes are best shewn in a front face ; those of the nose, forehead, or chin, in profile ; for by these distinctions the different features of a face may be so described as to convey a pretty accurate idea of it ; wherefore when a caricaturist wishes to delineate any face he may see in a place where it would be improper or impossible to draw it, he may commit it to his memory, by parsing it in his mind (as the school-boys term it) by naming the contour and different species of features of which it is constructed, as school-boys

point out the different parts of speech in a Latin sentence.

For example, the head, fig. 5, plate III. ; the contour is convexo-concavo ; nose snubbed, mouth blubbered, chin double, eyes goggle, eye-brows pent-housed. Fig. 4, plate III. the contour is composed angular and right-lined ; nose right-lined ; eyes Chinese ; eye-brows arched ; chin retiring, &c.

Many human faces have striking resemblances to particular animals ; consider what are the characteristic marks of each animal, and procure or make accurate drawings of their heads and features ; and from them sketch out the human face, retaining, as much as possible, the leading character of the

particular animal resembling your subject. Many examples of this kind are exhibited in Baptista Porta's Treatise on Physiognomy. Hogarth has also given some instances of these resemblances: One in the gate of Calais, where two old fish-women are pointing out their likeness to a flat fish; another in the portrait of the Russian Hercules, where under the figure of a bear, he has preserved the lineaments of his poetical antagonist.

In addition to what has been said in behalf of this art, it may be observed, that the study of it, on the principles here laid down, may be singularly useful to portrait painters, by accustoming them to discover what constitutes the

peculiar character of each person they are employed to paint.

In like manner the contour of the body, and shapes of the limbs, may be considered and arranged. Hogarth, in his *Analysis of Beauty*, has given an admirable method of sketching the forms and attitudes of different figures, in what may be styled a short-hand delineation of his country-dance.

To conclude; the author of this little piece begs it may be understood, that the sketches given in the different plates are not to be considered in any other light than as mathematical diagrams, illustrating the principles here laid down.

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A N E S S A Y

O N

COMIC PAINTING.

VARIOUS have been the opinions respecting the cause of laughter; I mean that species arising from the contemplation of some ludicrous idea or object presented to the mental or corporeal eye. Mr. Hobbs attributed it to a sup-

posed consciousness of superiority in the laugher to the object laughed at. Hutchison seems to think that it is occasioned by a contrast or opposition of dignity and meanness; and Mr. Beattie says, "that quality in things, which makes them provoke that pleasing emotion of sentiment, whereof laughter is the external sign, is an uncommon mixture of relation and contrariety, exhibited or supposed to be united in the same assemblage. And again, (adds he) if it be asked whether such a mixture will always provoke laughter, my answer is, it always will, or for the most part, excite the risible emotion; unless when the perception of it is attended

with some emotion of greater authority."

This system clearly points out a very simple though general rule, applicable to all compositions of the ludicrous kind in painting—a rule comprized in these few words: Let the employments and properties or qualities of all the objects be incompatible; that is, let every person and thing represented, be employed in that office or business, for which by age, size, profession, construction, or some other accident, they are totally unfit. And if the persons ridiculed are also guilty of any trifling breach of morality or propriety, the effect will be the more complete, and will stand the test of criticism. I say trifling, for

great crimes excite indignation, and tend to make us groan rather than laugh. Thus a cowardly foldier, a deaf musician, a bandy-legged dancing-master, a corpulent or gouty running-footman, an antiquated fop or coquet, a methodist in a brothel, a drunken justice making a riot, or a taylor on a managed horse, are all ludicrous objects; and if the methodist has his pocket picked, or is stripped, the justice is drawn with a broken head, and the taylor appears just falling off into the kennel, we consider it as a kind of poetical justice, or due punishment, for their acting out of their proper spheres: Though in representing these kinds of accident, care should be taken

to shew, that the sufferers are not greatly hurt, otherwise it ceases to become ludicrous; as few persons will laugh at a broken arm, or a fractured skull; this is an oversight of which the managers of our theatres are sometimes guilty in their pantomimical representations; where, among the tricks put upon the doctor and Pierrot by Harlequin, I have seen such a bloody head given to the clown, by a supposed kick of the statue of a horse, that many of the spectators, particularly those of the fair sex, have expressed great horror at the sight.

Of all the different artists who have attempted this style of painting, Hogarth and Coypel seem to have been the most successful; the works of the

first stand unrivalled for invention, expression, and diversity of characters. The ludicrous performances of Coypel are confined to the history of Don Quixote. Most of the Dutch painters in this walk of painting, have mistaken indecency, nastiness, and brutality, for wit and humour.

On examining divers of Hogarth's designs, we find he strongly adopted the principle here laid down. For example, let us consider the Prison Scene in the Rake's Progress. How incompatible is it for a man who possesses wings, and the art of flying, to be detained within the walls of a goal! and equally contradictory is the idea of one suffering imprisonment for the non-pay-

ment of his own debts, who has the secret of discharging those of the nation!

In the four times of the day, what can be more truly consonant with these principles, than the scene near Islington, where in the sultry heat of summer, a number of fat citizens are crouded together in a small room, by the side of a dusty road, smoaking their pipes, in order to enjoy the refreshment of country air? In the gate of Calais, how finely does the fat friar's person and enthusiastic admiration of the huge sirloin, mark that sensuality so incompatible with his profession; the fundamental principles of which dictate abstinence and mortification? In that admirable

comic print, the Enraged Musician, the humour lies solely in the incompatible situation of the son of Apollo, whose ear trained to melodious and harmonic sounds, is thereby rendered extremely unfit to bear the tintamarre, or confusion of discordant noises with which the painter has so ludicrously and ingeniously surrounded him.

The picture of Grown Gentlemen learning to Dance, painted by Collet, was well conceived; and tho' infinitely short of Hogarth's execution, had a very pleasing effect, both on the canvas and on the stage, where it was introduced into a pantomime. In this piece every person was by form, or age, totally unfit for the part he was acting.

In addition to the rule here mentioned, there are other inferior considerations not unworthy the notice of an artist; contrast alone will sometimes produce a ludicrous effect, although nothing ridiculous exists separately in either of the subjects; for instance, suppose two men both well made, one very tall, and the other extremely short, were to walk down a street together, I will answer for it, they would not escape the jokes of the mobility, although alone either of them might have passed unnoticed. Another kind of laughable contrast, is that vulgarly styled *a Woman and her Husband*, this is a large masculine woman, and a small effeminate

man; but the ridicule here chiefly arises from the incompatible; the man seeming more likely to receive protection from the woman, than to be able to afford it to her.

Anachronisms have likewise a very laughable effect. King Solomon in all his glory delineated in a tie or bag-wig, laced cravat, long ruffles, and a full dressed suit, will always cause a smile; as would also the Siege of Jerufalem, wherein the Emperor Titus, and his aids-de-camps, should be represented in the fore ground, dressed in great wigs and jack boots, their horses decorated with laced furniture, holsters, and pistols: In the distance, a view of the town, amidst the fire of cannons and

mortars. Our theatrical representations afford plenty of these ridiculous absurdities, where we frequently see the chamber of Cleopatra furnished with a table clock and a harpsichord, or a piano-forte; or the hall of Marc Antony with a large chimney garnished with muskets, blunderbusses, fowling-pieces, &c. and a picture of the taking of Porto-Bello, by the brave Admiral Vernon.

Nothing affords greater scope for ludicrous representations than the universal rage with which particular fashions of dress are followed by persons of all ranks, ages, sizes, and makes, without the least attention to their figures or stations. Habiliments also, not ridi-

culous in themselves, become so by being worn by improper persons, or at improper places. Thus, though the full-bottomed wig adds dignity to a venerable judge, we should laugh at it on the head of a boyish counsel; and though a tye-wig lends gravity to the appearance of a counsellor or physician, it contributes greatly to the ludicrous equipment of a mountebank, a little chimney-sweeper dancing round the May-day garland, or one of the candidates for the borough of Garret in the procession to that election: a high head, and a large hoop worn in a stage-coach, or a full-dressed suit and a sword at a horse-race, are equally objects of ridicule.

Respectable characters, unworthily employed, are objects for the ludicrous pencil. Such would be a lord mayor or an alderman in his gold chain, dancing a hornpipe; or a serjeant at law, in his coif, band, and spectacles, standing up at a reel or cotillon. Employments accidentally improper, may make a character ridiculous, and that for those very circumstances which in another situation render it respectable; thus, a military or naval officer dancing a minuet with a wooden leg, exhibits a truly ludicrous appearance; consider the same person walking or standing, and his wooden leg makes him an object of respect, as a sufferer in the cause of his country.

Besides these general subjects, there are others which, like the stage tricks, will always ensure the suffrages of the vulgar; among them are national jokes, as an Irishman on horseback, carrying a heavy portmanteau on his head, to ease his horse of its weight; a Welchman with his goat, leek, hay-boots, and long pedigree; a Scotchman with his scrubbing-post, and a meagre Frenchman in his laced jacket and bag, having long ruffles to his sleeves, without a shirt. Of this kind are professional allusions; a physician and apothecary are lawful game by prescription, a tailor by trade, and a mayor, alderman, or churchwarden, *ex officio*.

Vehicles, signs, utensils, and other inanimate accompaniments, may be made auxiliaries to ludicrous pictures, with great success; for example, a heavy overloaded stage-coach, dragged by four miserable jades, and dignified with the title of the Flying Coach; the stocks serving as a prop or support to a drunken constable; a mis-spelt board or sign over the gate of an academy.

Injudicious representations of sublime or serious subjects, have often unintentionally been productive of pictures highly ludicrous; of this a striking instance occurs in a History of the Bible, adorned with plates, in one of which the following text of the 7th chapter of St.

E

Matthew, verse the third, is illustrated :

“ And why beholdest thou the mote
“ that is in thy brother’s eye, but con-
“ dereft not the beam that is in thine
“ own eye?” The ftate of thefe two
men is thus delineated by the artift : one
of them has in his eye a complete caftle,
with a moate and its appurtenances,
and in the eye of the other flicks a large
beam like the girder of a houfe.

Another picture ftill more ridiculous
was, it is faid, to be feen not long ago
in a church near Haerlem, in Holland;
the fubject was Abraham offering up his
fon Ifaac, where that patriarch was
drawn prefenting a large horfe piftol,
which he has juft fnapt at the devoted
victim, kneeling on a pile of wood be-

fore him ; but the catastrophe is prevented by an angel, who flying over his head moistens the prime by a copious stream produced in the same manner as that wherewith Gulliver extinguished the fire in the palace of the Emperor of Lilliput.

We meet with another instance of this sort of unintentionally ridiculous composition, in the Military State of the Ottoman Empire, written by the Count de Marfigli, member of the Royal Academies of Paris and Montpellier, and of the Royal Society of London.

That gentleman, desirous of conveying the idea that he had thoroughly investigated his subject, by the common

metaphor of having sifted it to the bottom, his artist has endeavoured in a vignette, literally to express it by delineating that operation; and has represented the Count in a full-dressed coat, hat, and feather, tye-wig and jack-boots, shaking thro' a small sieve, supported by a triangle, little Turkish soldiers of all denominations, many of whom appear on the ground in a confused heap; camels, horses, and their riders, cannons and cannon balls, all tumbling promiscuously one over the other. On the other side of the picture are some soldiers and periwigged officers looking on, as at an ordinary occurrence.

To conclude the instances of these accidentally ludicrous pictures, I shall

just mention one which a gentleman of veracity assured me he saw at the *Exposition de Tableaux* at Paris. The subject was the death of the late Dauphin, which the painter had treated in the manner following :—on a field bed, decorated with all those fluttering ornaments of which the French are so peculiarly fond, lay the Dauphin, pale and emaciated ; by it stood the Dauphiness, weeping over him in the affected attitude of an opera dancer. She was attended by her living children ; and in the clouds hovering over them, were the Duke of Burgundy, their deceased son, and two embryos, the product of as many miscarriages ; the angel duke

was quite naked, except that the order
of the Saint Esprit was thrown cross
his shoulders.

T H E E N D.



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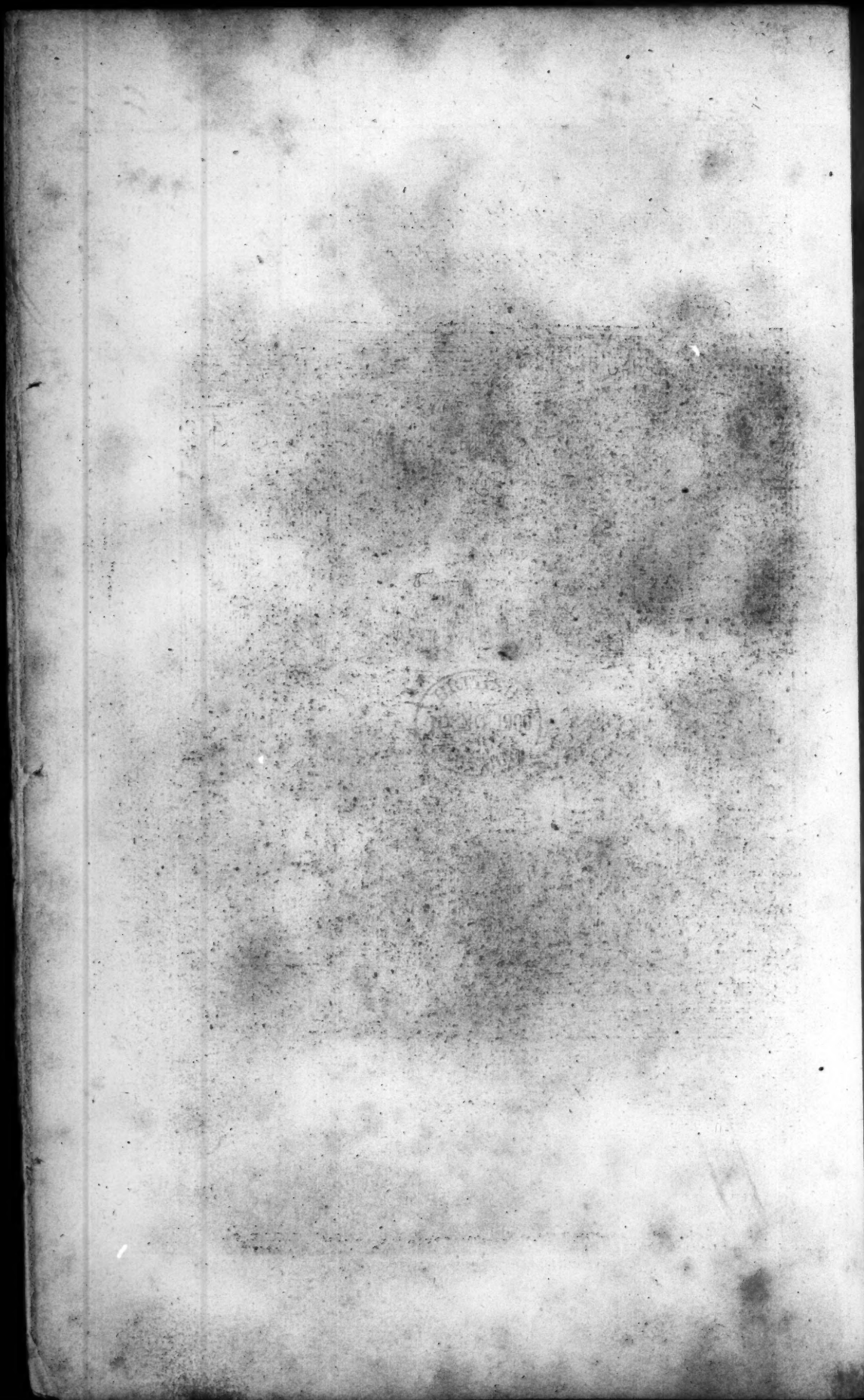
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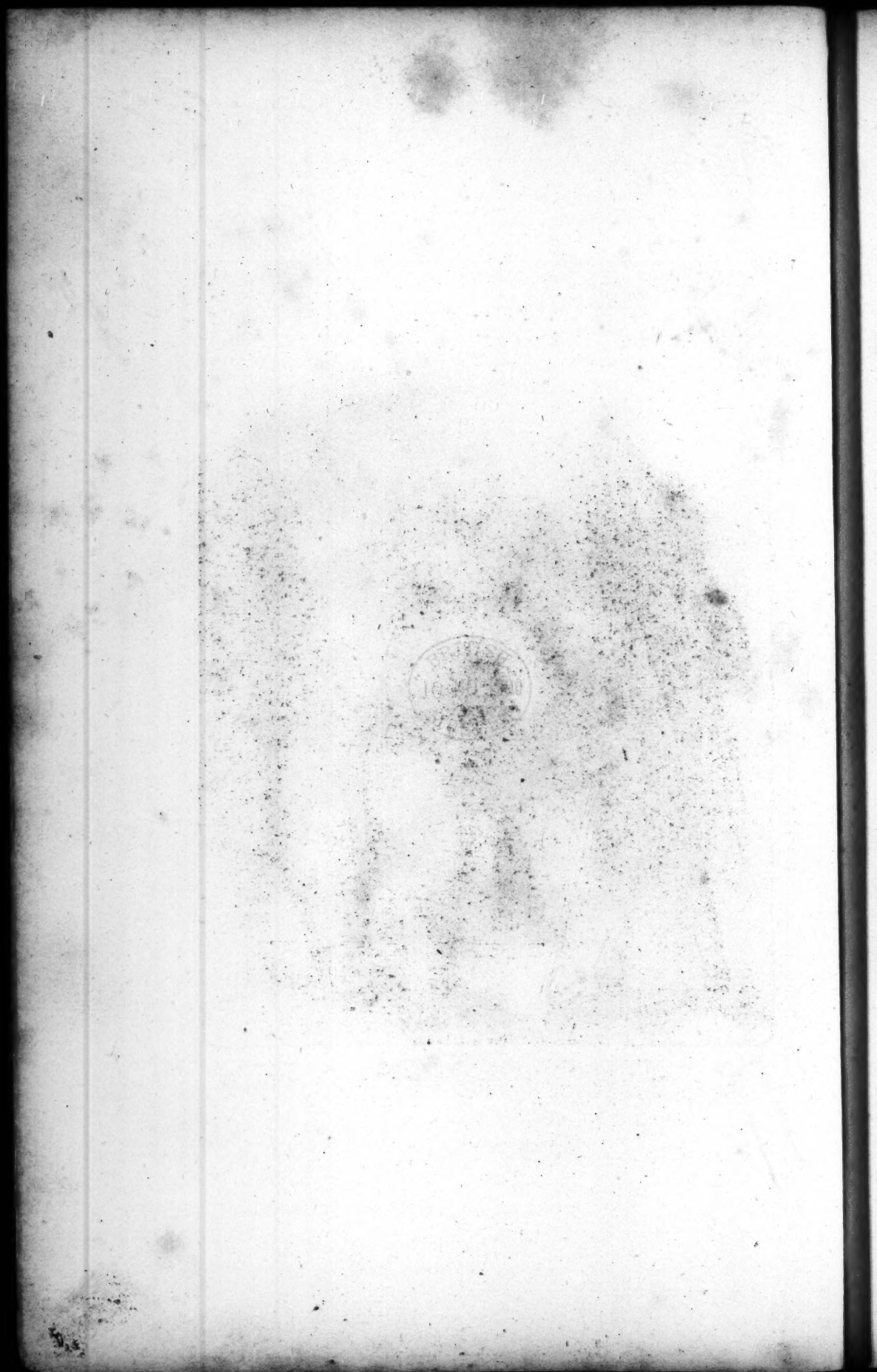






F. Grose del. et sculp.

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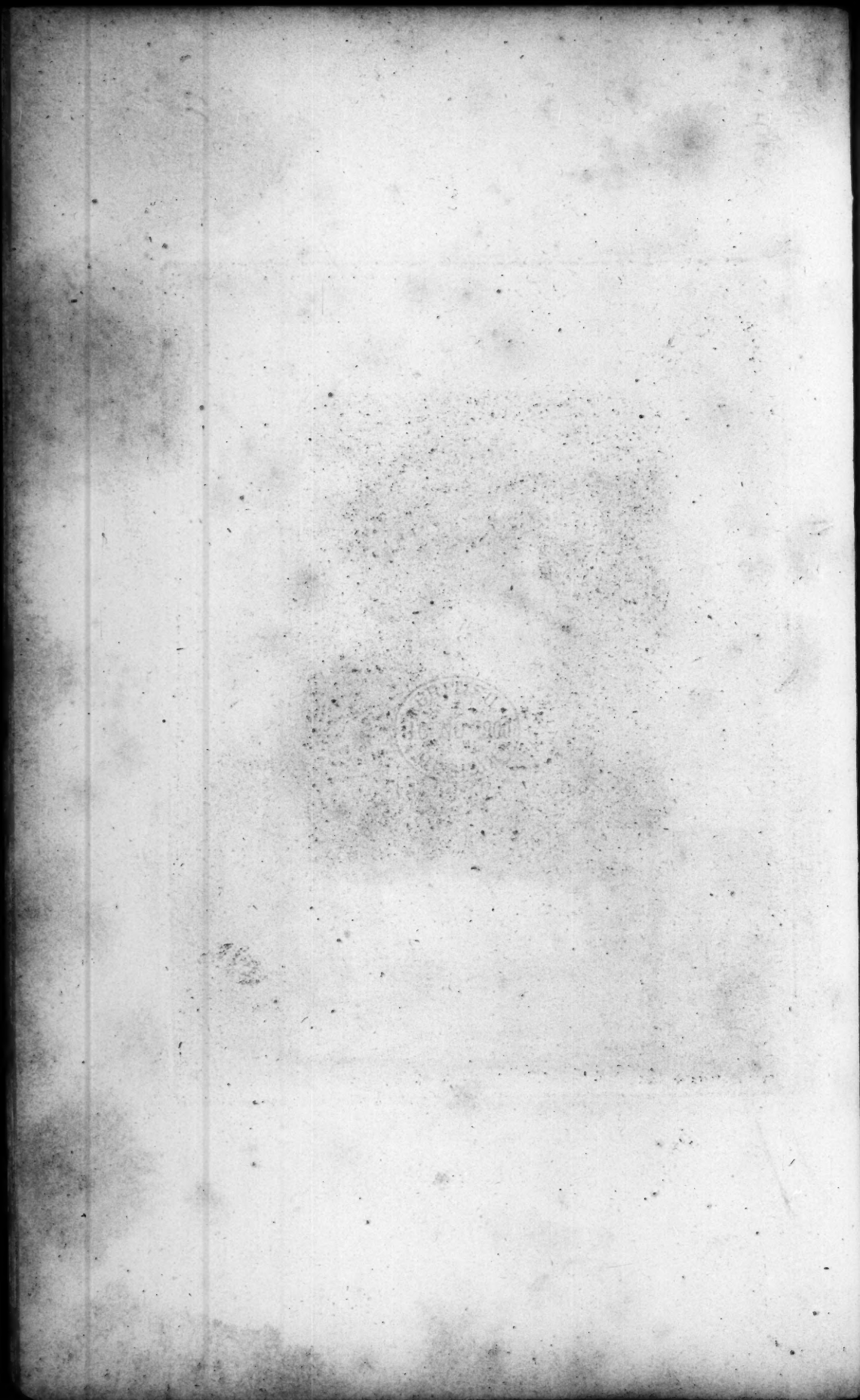


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The Antiquarian Mastiff





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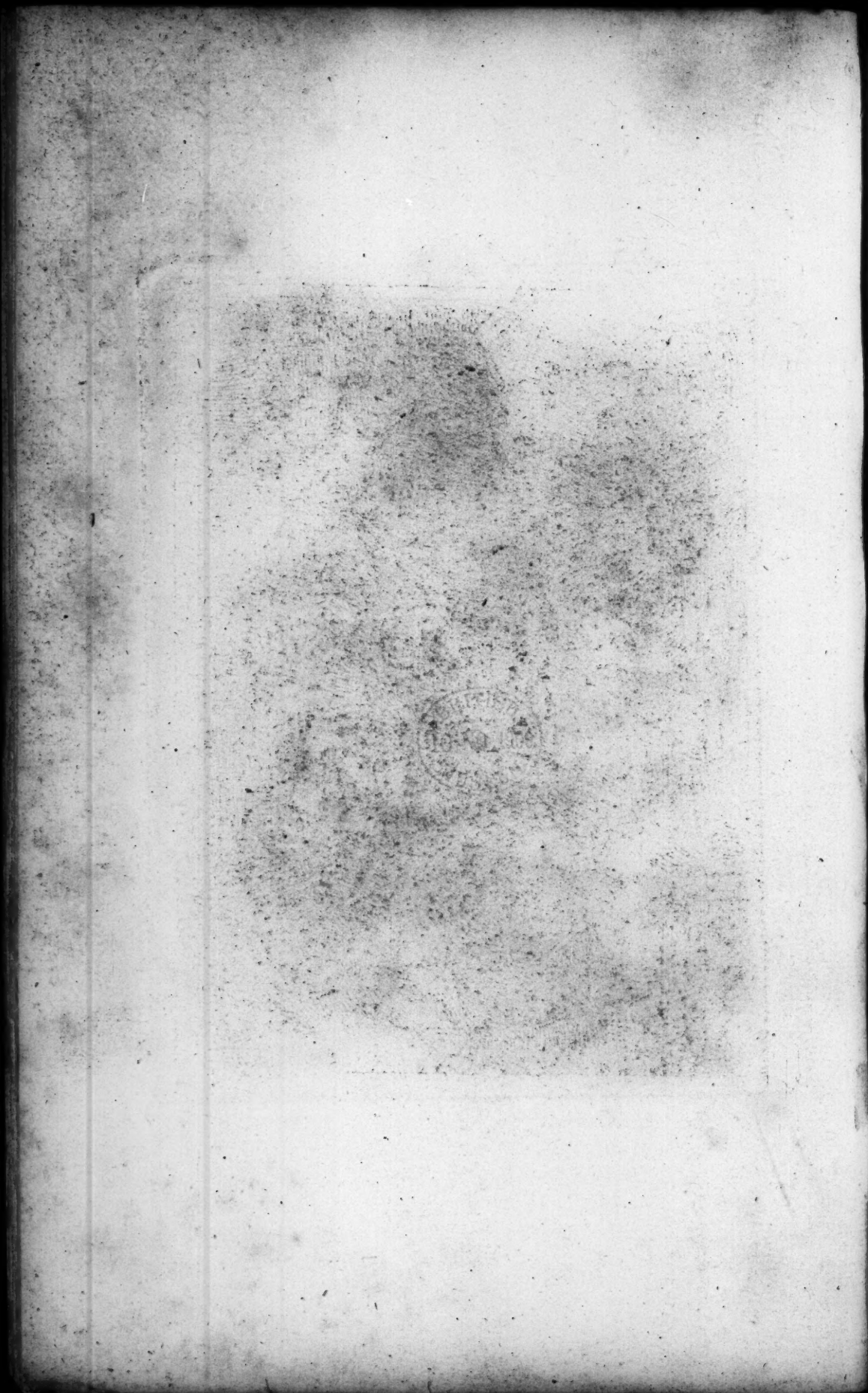
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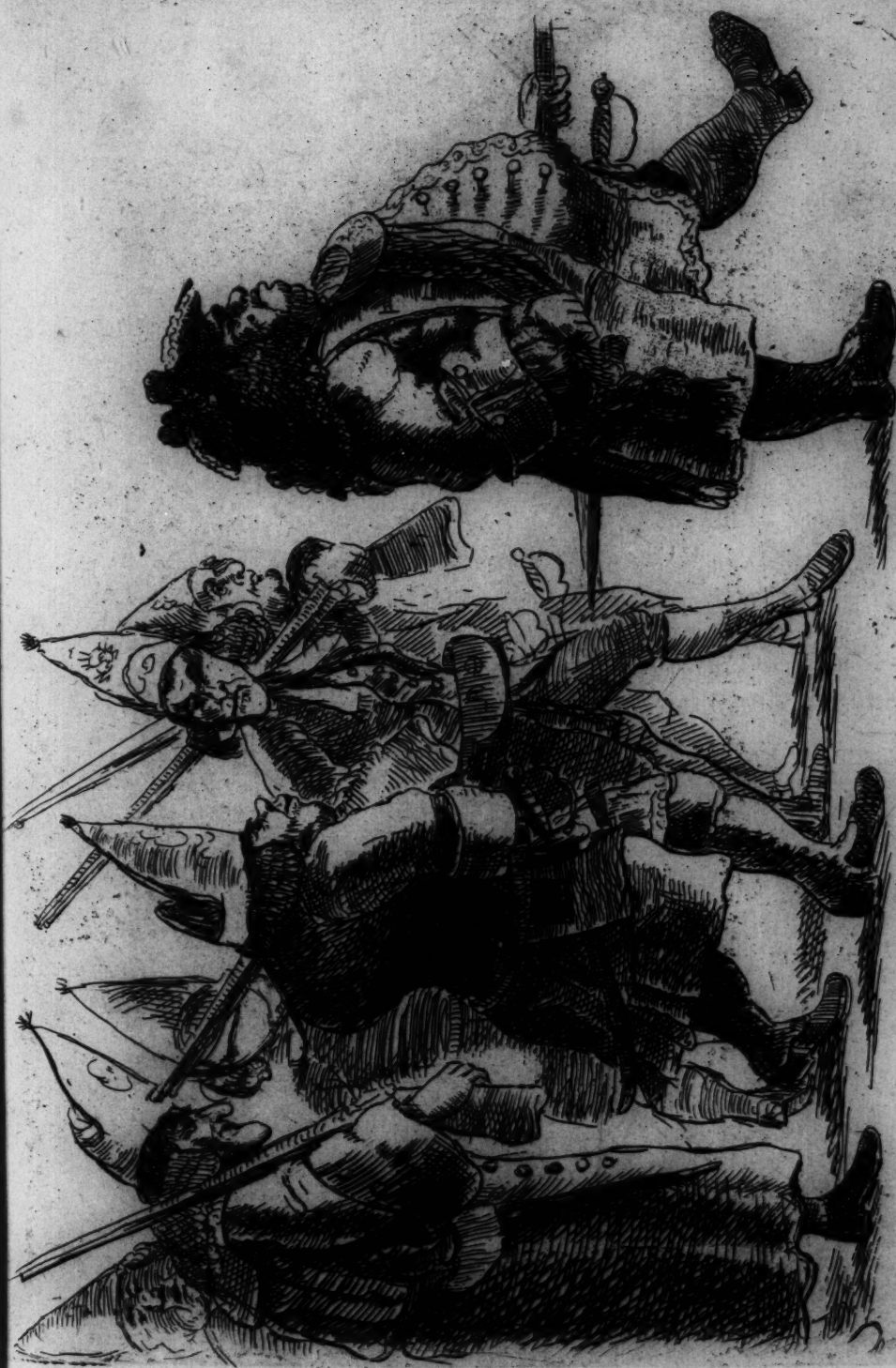
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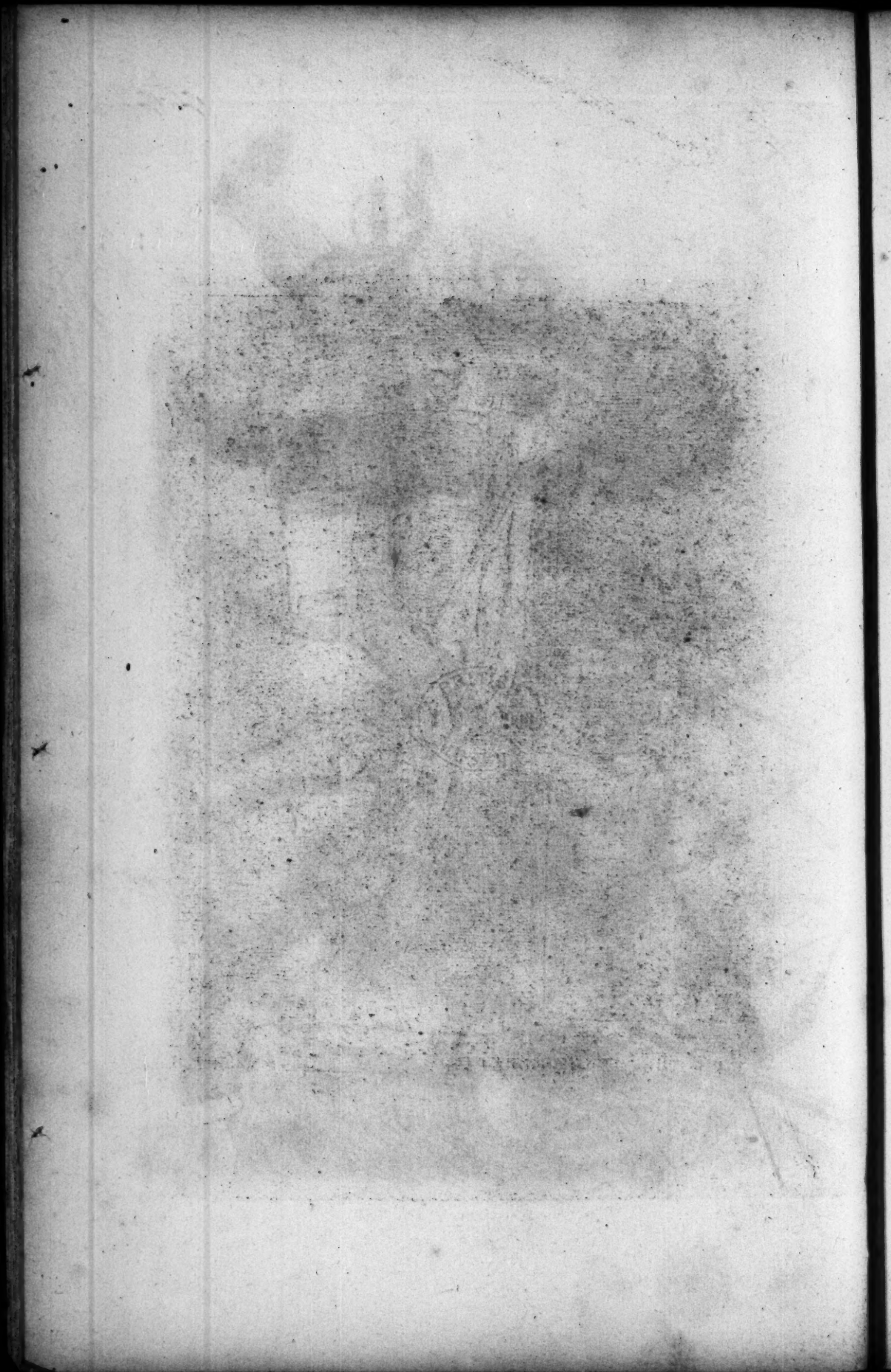
J. Grose del. et. sculp.





City Militia Marching.

Parrot del. et sculp.





A. Grose del. et sculp.

